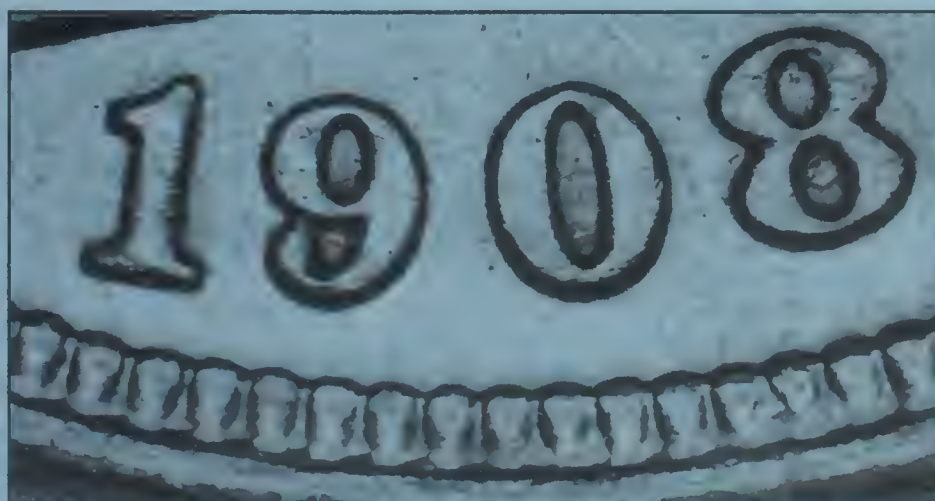

JOURNAL OF THE
BARBER COIN COLLECTORS' SOCIETY

Volume 13

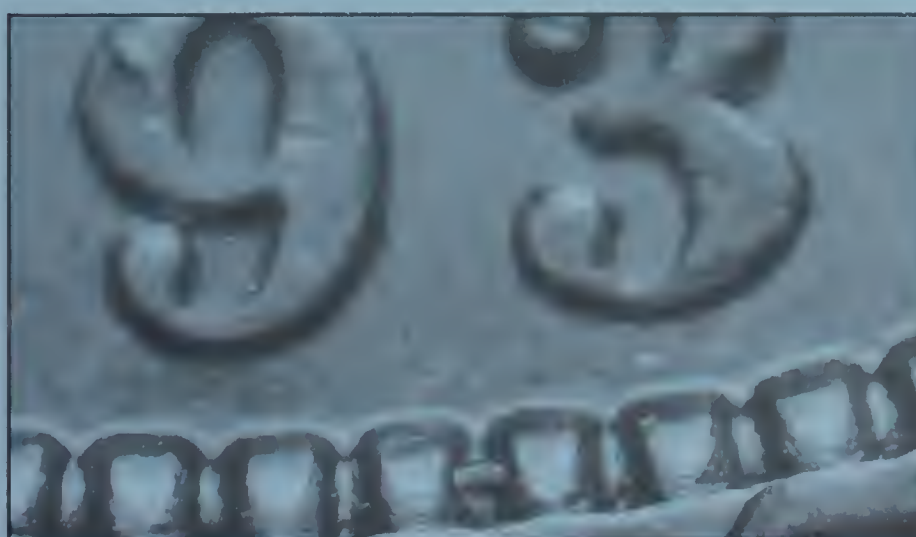
Number 4



2003



1908 V 5c MPD-004



1893 50c MPD-001

See page 6

Cover photos courtesy of Kevin Flynn



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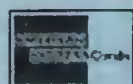
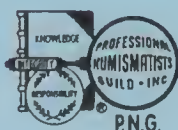
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JOURNAL OF THE
BARBER COIN COLLECTORS' SOCIETY

Founded in 1989 by Steve Epstein

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BCCS PRESIDENT'S MESSAGE

Welcome to a New Year (and the concluding issue of this volume of the Journal).

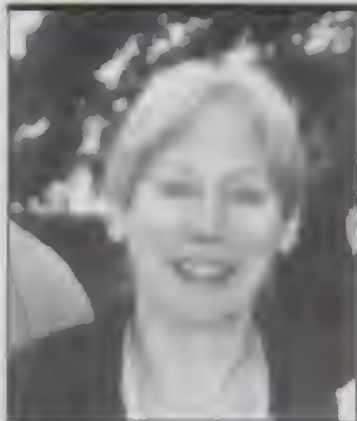
As we start on the path of year 2003, I see the World as more complex than at this point last year. Crisis and conflict seem inches or days away. Financial barometers look dim. Well, you as the reader can add your own thoughts to this reality.

Just a few days past, I spoke to John Feigenbaum, President of David Lawrence Rare Coins. I had received a nice Barber quarter from John and wanted to remark about the coin. Next, I asked John how was business. His response was highly positive. "Are you selling much gold or commemoratives?" John indicated the entire market was solid, Barbers included. I leave any further analysis of my initial doom & gloom thoughts and the upbeat numismatic market assessment to others.

If the numismatic scene is ready to mimic the stock market of a few years ago, this then will represent a great selling opportunity for those with great coins. Is this correct? We'll learn better down the road but I believe there is something missing from the selling opportunity, namely the companion great buying opportunity. At the initial stage of collecting, one usually has many coins to buy and more limited finances. At some later point, the collector seeks to buy but waits for the chance. This may be due to the scarcity of the date or the grade (or both), a variety, even the wait for the nice strike or beautifully toned example. All of these factors are part of the long-term excitement of building a collection.

One example of a great joint selling-buying opportunity takes place on January 13th with Heritage selling the Belzberg Collection of Canadian Coinage. This collection is the ultimate in Canadian completeness and grade level. Let us look for the Barber opportunities forthcoming in 2003.

Numismatic regards,
Phil Carrigan



LETTER FROM THE EDITOR

Happy New Year! May it be a happy, healthy, and prosperous one for each of you.

Please note that I am shortening the next four deadline dates for submissions to the Journal by five days each. That means material for the Spring issue will be due by April 5th, material for the Summer issue will be due by July 1st, material for the Fall issue will be due by September 25 and material for the Winter issue will be December 20th. The reason for this is to bring the four issues that comprise one volume of the Journal within the same calendar year.

Tucked inside this issue of the Journal, you will find a flyer announcing the entries in our annual literary contest. Please take a few minutes to look over the articles listed (some can be found in this issue) and vote for the ones you enjoyed the most. Mail your ballot to Paul Reuter. His address is on the form. Remember, to have your vote count, please get it to Paul by April 10th. Winners will be announced in the Vol. 14, No. 1 Journal.

Those of you who have not yet renewed your BCCS membership for the upcoming year will also find a membership renewal form enclosed.

As we wrap up our 13th year, I wish to again thank those of you who have contributed articles and information to the Journal. I invite all of you to please consider writing something for a future issue.

THE JOURNAL NEEDS YOUR ARTICLES!

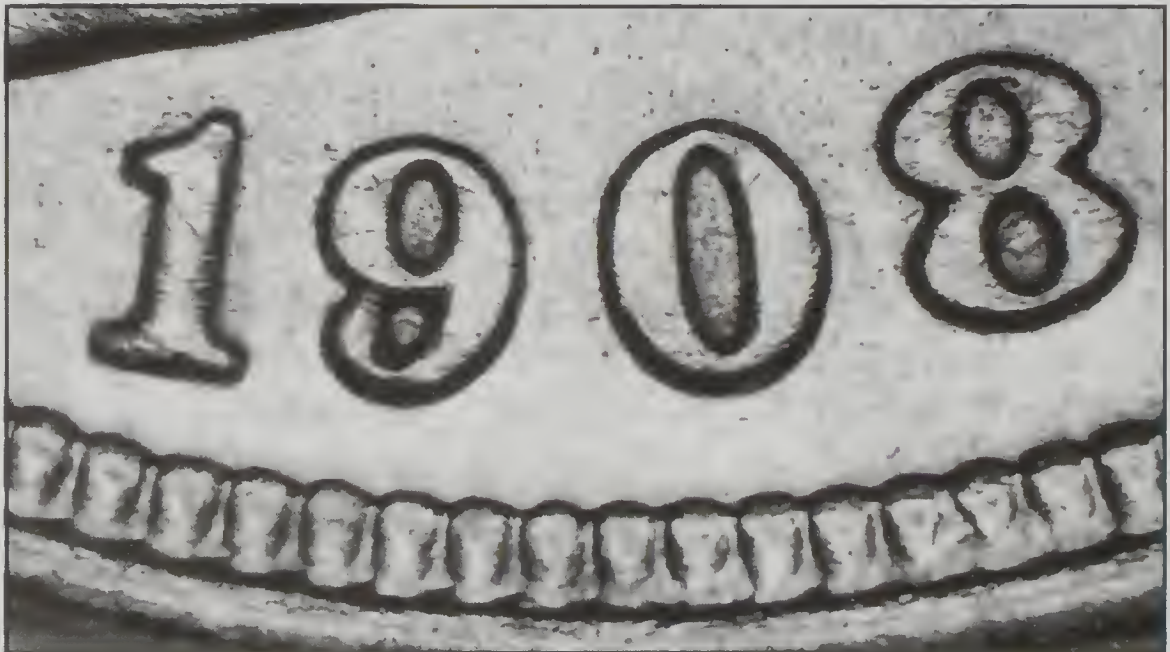
Remember your article submission(s) automatically enters you in the BCCS Literary Contest. The article receiving the most member votes will win a 1st place prize of \$50. Second place prize will be \$25 and third place will be a free one year BCCS membership. So, make sure your membership is up to date and get your article to Eileen at the post office or e-mail address on page 3.

DEADLINE FOR THE NEXT ISSUE IS April 5th

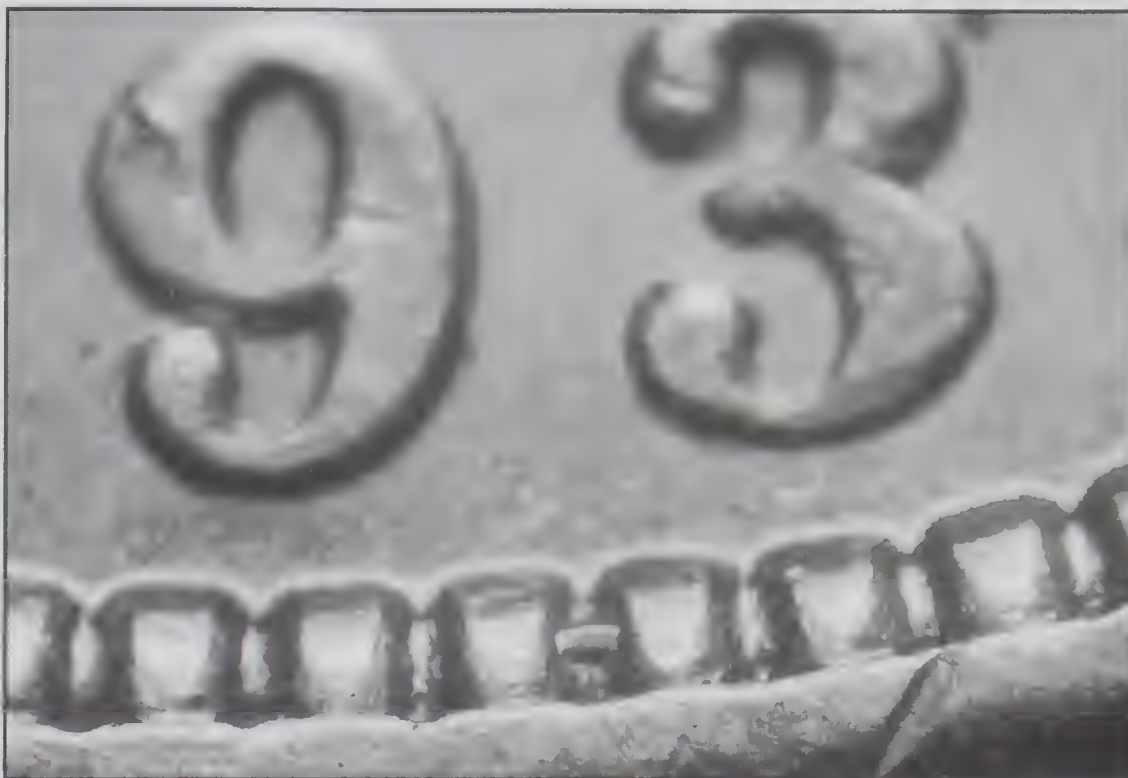
BARBER BITS

*Editor's note: Many thanks to **Kevin Flynn** for the following information and photos.*

In the book Treasure Hunting Liberty Head Nickels authored by William Van Note and myself, three different 1908 misplaced dates were listed. All of these varieties showed only a single '8' in the denticles with no other digit visible. Since the publishing of the book, a fourth 1908 MPD has been discovered. This variety, listed as **1908 V 5c MPD-004**, shows a very clear '8' in the denticles below the '8.' With only seven MPDs known in the Liberty Head Nickel series, how many more are to be found? My guess is that there are many more treasures like this yet to be discovered.



The second MPD showcased here was submitted by Bill Fivaz. It is an 1893-O Barber Half Dollar. This is the first Barber MPD found between the years 1892 and 1896. MPDs are found on Indian cents during this period, but are rarely found on Barbers. Is this because Charles Barber kept better scrutiny over his designs?



Illustrating Varieties

By Steve Hustad

With winter's icy grip firmly in place and the holidays already past (as you read this), we come to the 6th installment on Barber quarter die varieties. This time around we'll examine two repunched dates: one dramatic and somewhat well-known - but I'll show a couple of new 'wrinkles' - and the other, also documented, but we'll see a few die diagnostic identification points to help you 'cherrypick' this one at a coin show.

So, continuing on with this series...

6th installment: A 1903 New Orleans Quarter and a 1906 Philadelphia piece

19/903/3-O, RPD - Far to the SW (tilt) & SE (2 plates, obv. & rev.; plate coin is EF-40)

This quarter variety is now known as "The Blundered Date" 1903-O and is partially illustrated in Dave Lawrence's *The Complete Guide to Barber Quarters, 2nd Edition* on pages 66 & 67. Labeled as "Lawrence 101."

Dave's descriptions are correct but, in this case, I believe the features are more clearly shown with my accompanying sketch rather than on the photographs in the book. You'll note that the original date was punched in far to the south - right into the denticles! The remnants of a digit between the 1 & 9 are clearly visible, though I can't say which one the original numeral was (probably a portion of the 9), but the second one is obviously the 3. Very dramatic, and a fun variety to have!

Some interesting obverse die diagnostics not mentioned in Dave's book are to be seen on this variety. There are some very obvious die clash marks along the bridge of Liberty's nose (from the reverse arrow heads!) and another die clash evident immediately beneath the nose - this one is also likely from the arrows in the eagle's grasp. Obverse die cracks are present on my piece from the tip of the bust through the 13th & 14th stars, continuing on to the denticles from there. Also to be seen is a slight doubling to the left of the "N" in "IN." I haven't decided yet what caused this as it doesn't really look like strike doubling or that it was caused by 'doubled die' type action. Perhaps the engraver was reinforcing what he thought

was a weak letter? We'll never know, I suppose.

The reverse is also useful for identifying this variety. There are on my piece some die cracks present where indicated (see graphic arrows) at seven points through the "STATES OF AMERICA QUARTER DOLLAR" lettering. Oddly, the one die crack on the reverse noted by Dave Lawrence - that being the crack from the left wingtip to the denticles - is not present on my coin. And just as strangely, Dave doesn't mention any of the cracks I've noted on the reverse of my piece! They can't have occurred independent of each other - some occurring, but not the others! Thus I must come to the conclusion (for now anyway) that the obverse "Blundered Date" die was paired with two different reverse dies during its striking run - probably due to the obvious die clashing and cracking that I've noted which, in light of that, makes die replacement seem more likely.

1906/6, RPD - East (2 plates, obv. & rev.; the plate coin is AU-50)

Dave's Quarter book notes this variety as "Lawrence 101," and it is undoubtedly the same as I'm illustrating here. The denticles and numerals all line up the same, etc. The original 6 was punched in to the East, then corrected, leaving remnants showing within the top and bottom loops of the 6. The sketch again (I think) shows this more clearly than the photograph, as we're not fighting photo shadows and glare, etc. which can often obscure some details.

The obverse die on my piece also shows a couple of minor die crack diagnostic points as indicated off the front and back tips of Liberty's bust. The reverse die on my coin was also damaged, showing three different types of flaws. One is a thin crack spanning between the eagle's left wing and ribbon; the second is a thick die crack/chip at the right tip of the same ribbon (opposite side from the thin crack - at the right), and finally the third is a 'filled S' broken die chip frequently seen throughout the series in the upper loop of the second "S" in STATES. None of these die flaws are mentioned in Dave's book. These kinds of things are always good ways to double check our attributions, *if* they're present, that is!

We're almost at the end of my quarter variety illustrations, with only nine more (one plate each) to show you from my collection. I hope you're finding these illustrations and detailing of varieties and their diagnostic points interesting and useful. I'd like to hear your comments on this ongoing series. I can be reached through the editor or via email at: shustad@isd.net. Thanks again, and see you next time!

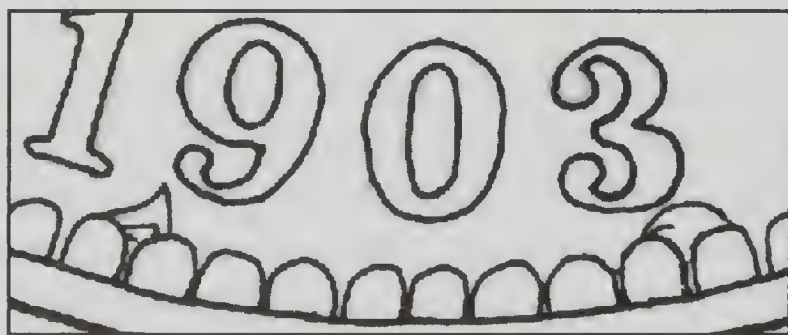
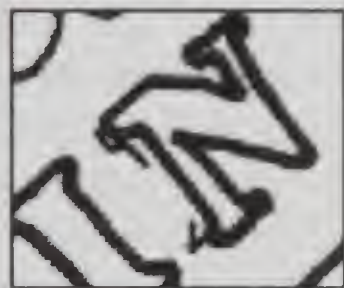
Steve Hustad

19/903/3-O

RPD - far to SW (tilt) & SE

QUARTER

("Blundered Date")



OBVERSE: It's hard to tell exactly what the first repunched numeral is, but given the shape of what remains poking out from the denticles, I would have to say it's the 9. This 9 was originally punched in far to the Southwest of the final digit. In fact, it was punched right into the denticles with a definite counterclockwise 'tilt.' I believe the remainder of the 9's lower loop is what we're seeing here. Bold. The 3 was also punched in far from the final 3 in the same manner, this time far to the Southeast. Also bold. Odd that neither is actually touching the final 9 and 3. (Lawrence 101)

DIE DEFECTS:

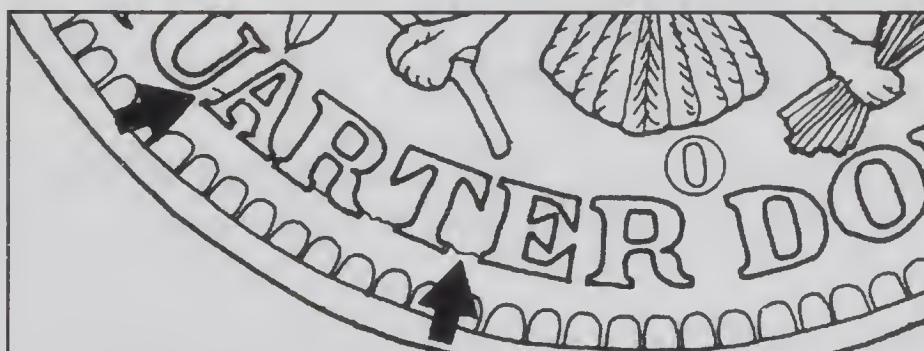
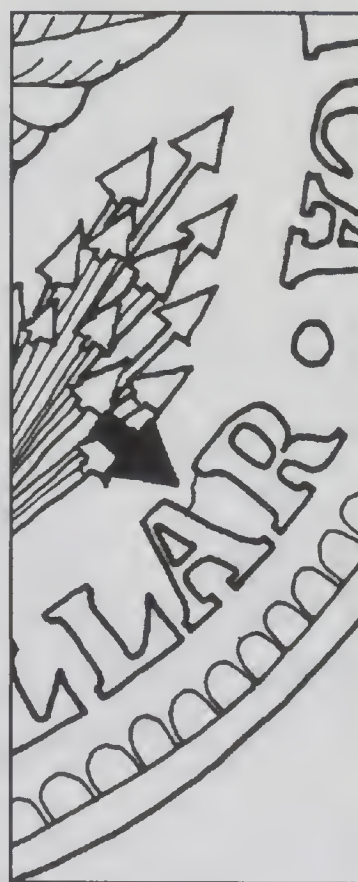
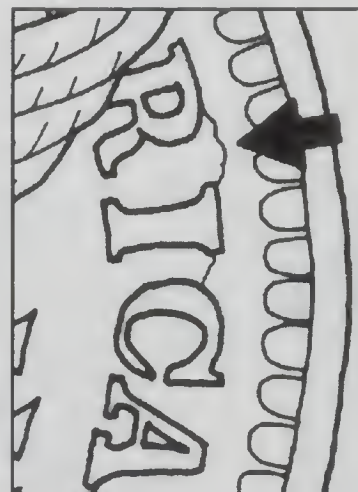
Obv.: Though bold enough on its own, there are four areas of note to assist diagnostics of this variety. The first is a slight doubling to the left of the "N" in "IN." Also, see the thin die crack from the denticles to the twelfth star through to the point of Liberty's bust. The next is a series of three impressions that resulted from clashed dies along the bridge of Liberty's nose. These are reverse impressions of the arrowheads found on the reverse. The clashed dies impression occurs beneath the nose. All bold.

19/903/3-O

RPD - far to SW (tilt) & SE

QUARTER

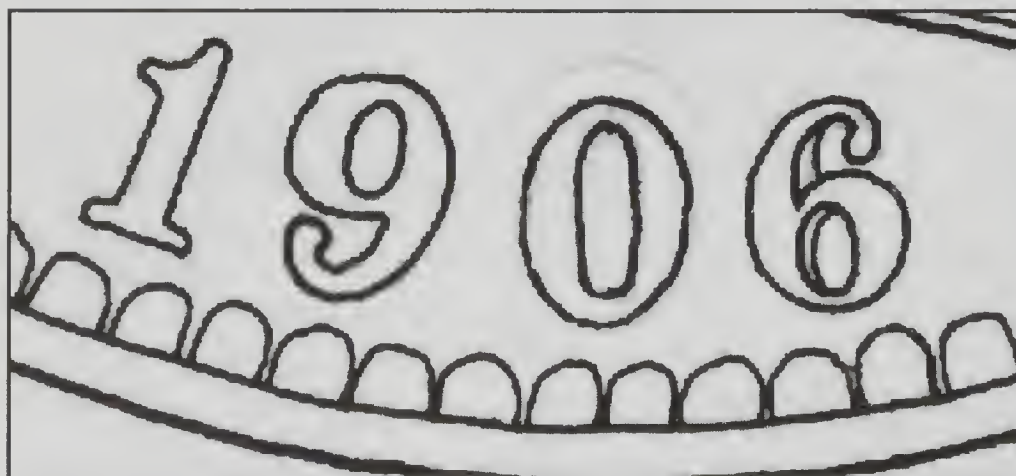
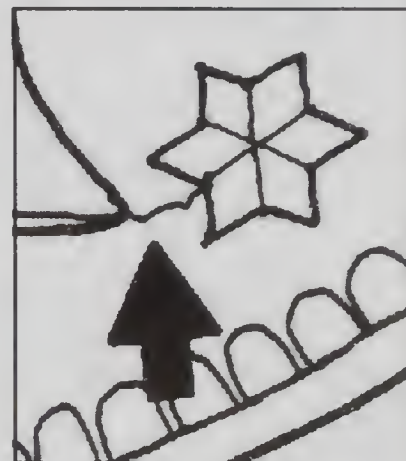
("Blundered Date")



REVERSE: Normal.

DIE DEFECTS:

Rev.: Numerous thin die cracks occur through all words except "UNITED" as shown.



OBVERSE: The first 6 was punched in to the east of the final digit and fairly bold it is too. Visible inside the upper and lower loops of the 6; most noticeable in the top half. (Lawrence 101)

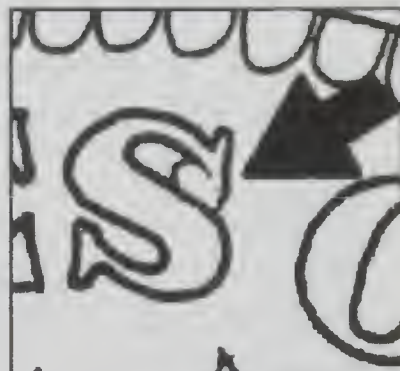
DIE DEFECTS:

Obv.: There are two minor thin die cracks to assist you in identifying this variety: one occurs off the rear bottom of Liberty's bust and the other from the last star to the tip of Liberty's bust.

1906/6

RPD - East

QUARTER



REVERSE: Normal.

DIE DEFECTS:

Rev.: Three flaws on the reverse can help with diagnostics as two are quite obvious. One is a thin die crack between the eagle's ribbon and the eagle's left wing. The two bold items are a rather thick die crack at the opposite end of the eagle's ribbon (opposite from the end described above, that is) and the more commonly seen (in earlier dates anyway) 'filled S' flaw in the top of the second "S" in "STATES."

1892 Barber Dimes

By Jerry Clemons

I have two 1892 Barber dimes. "1" is a Fine and "2" is an Extra Fine. The reverses show both to be T-2's. The obverses, however, are of some interest. I would like to use two lines, (a) and (b), to explain.

DATE:

Dime "1" - Draw a line (a) from the back (left side) of the neck of the bust to the denticle at the base of the 1 in the date. That line touches the flag at the top of the 1 and the left edge of the foot of the 1. The upright of the 1 will be slightly right of the center of the denticle. That line is also almost parallel to the neck of Liberty.

Extend the line (b) created by the right side of the 1 in the date upward into the bust. That line will be completely left of the B - for Barber - on the base of the bust.

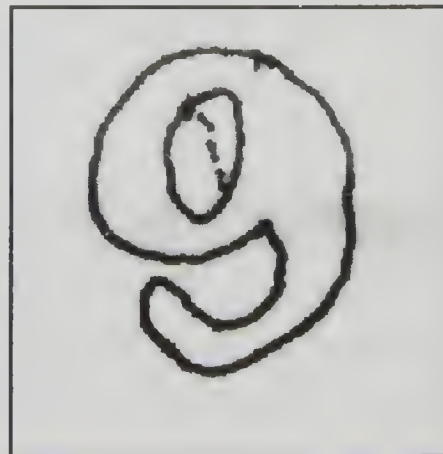
The position of the date will be equal distance in closeness to both the bust and the denticles.

Dime "2" - Draw line (a) on this coin and the flag of the 1 is far right of the line and the line intersects the left foot of the base of the 1. The 1 will be centered above the denticle.

Extend line (b) and that line will all but cover the B except for the extreme right side of the initial.

The position of the date is closer to the denticles than it is to the bust and is further away from the bust than was Dime #1.

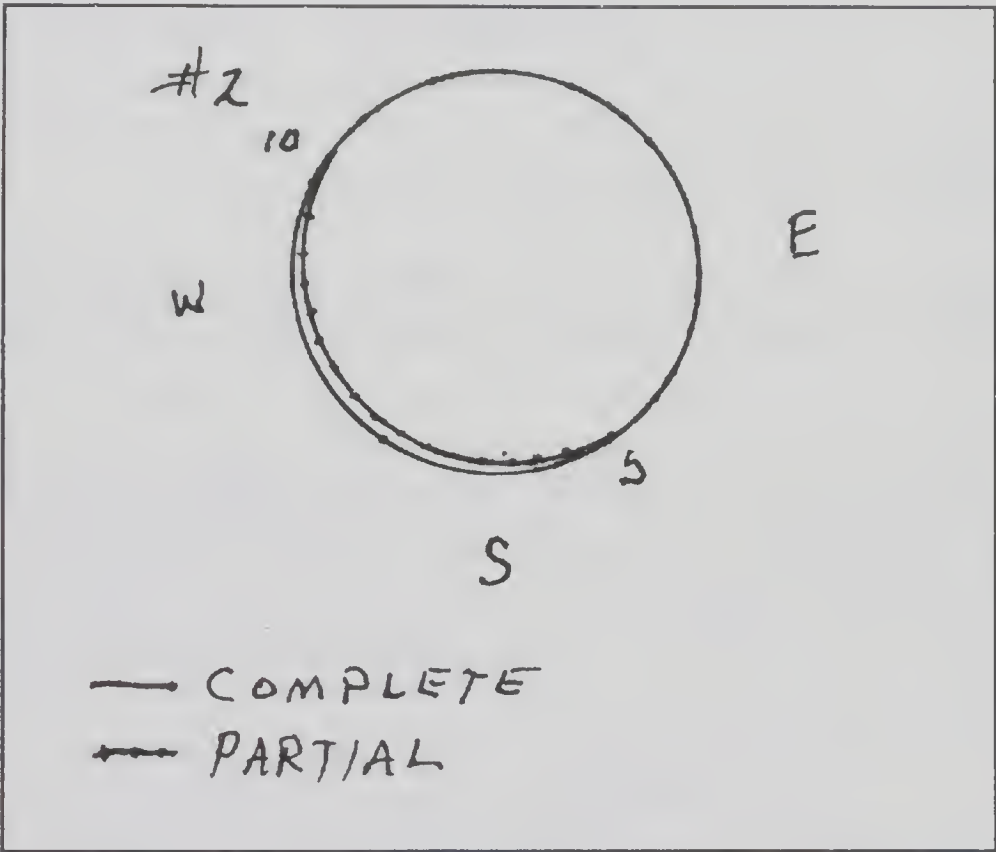
There is some recutting of the date that is most obvious on the 9. See drawing. There is a die crack that starts at G in GOD and goes clockwise around the top of the letters all the way to star 11. There is a crack from the very front bottom of the bust to star 13. These are faint cracks but visible.



DENTICLES:

Dime "1" - OK

Dime "2" - The denticles from about 5 o'clock to 11 o'clock are doubled with the greatest separation being in the 7-9 o'clock range. The complete set is the boldest. The partial set (from 5 o'clock to 10 o'clock) is weaker and was probably the primary set. The denticles and grooves of both sets are in line with each other.



The separation of the denticles is not this extreme but I am trying to indicate the grooves of both sets are inline with each other

A Happy Thanksgiving and More

By **John Dembinski**

This recent Thanksgiving holiday brought with it the usual gathering of family members for great fun, food and fellowship. After extra helpings of turkey, mashed potatoes and gravy, and then for dessert some delicious pumpkin pie, it was time to get out the camcorder and have some fun with our kinfolk. But the real excitement for this coin collector began the very next day...

Friday morning was the start of the Michigan State Numismatic Society's Fall Convention, at which I volunteer my services every year. As I was sitting at our club table, my good friend "E" walked in. "E" had recently acquired some lower grade Barber dimes and quarters from a relative of his and was looking to sell [them]. I had been after him for a few weeks asking when he would sell his little hoard to me. To my surprise, he brought with him to the show all his Barber quarters. "E" sold me his quarters for five times face value, which I thought was an okay deal. I couldn't wait to get home that night to see what I had bought!

When I got home I dumped onto my desk the Barber quarters I had purchased from "E." I counted 105 pieces. I then began sorting them by date and mintmark. Most looked to be graded Good, with some About Good, and some Very Good. The following is a list of some of the quarters I found for my collection: an 1892 Type I, Lawrence #102 in Good; an 1898 Lawrence #102 RPD in Good; a 1900 Type 3 in Good/Very Good; a 1904 in Very Good/Fine; a 1909-S in Good; a 1910-D in Very Good+; a 1911-D in About Good; a 1913 in Good; a 1914 in Fine+; and a 1915-S in About Good/Good. All in all, I found thirteen quarters to add to my collection that I did not have, upgraded five coins and found two varieties. That's a pretty good Thanksgiving, wouldn't you say?



Making a Racket

Unscrupulous endeavors result in Liberty Head 5¢ change

By **Paul Gilkes**
COIN WORLD Staff

Seventeen years after U.S. Mint Chief Engraver James Barton Longacre's Shield designs were depicted on the first copper-nickel 5-cent denomination in 1866, Mint Engraver Charles E. Barber's Liberty Head designs were introduced to replace them.

Writing about Barber's design, Cornelius Vermeule in *Numismatic Art in America: Aesthetics of the United States Coinage*, said: "The diademed and wreathed head of Liberty on the obverse was modeled almost verbatim from a Greco-Roman head of Juno or a major personification such as Concordia, a marble cult-statue for some shrine in Rome or the provinces. ... What modern critics would consider a dull, academic standard of classical divinity in visual form became a keystone in the redesigned denominations of American coinage."

Born in London in 1840, Charles E. Barber came to the United States with his father, William, in 1852. William Barber was appointed chief engraver at the U.S. Mint in 1869 and Charles became an assistant engraver in Philadelphia the same year.

William Barber died in 1879 and Charles was appointed as chief engraver, becoming the sixth person to hold that title.

In 1881, Philadelphia Mint Supt. A. Loudon Snowden fervently supported a series of aesthetically uniform pattern cents, 3-cent coins and 5-cent coins created by Barber bearing an obverse design of Liberty akin to that which appeared on the Liberty Head 5-cent coins coined between 1883 and 1912 for circulation. The reverse of each denomination featured the respective Roman numeral representing the intended face value of each piece, within a wreath.

Most of the patterns produced in 1883 featured Barber's Liberty Head obverse design as depicted on regular-issue 5-cent coins beginning that year.

The patterns were produced in a variety of experimental nickel-based alloys, with a number of different reverses, including the adopted design bearing the Roman numeral V within a wreath of corn, wheat and cotton.

The Liberty Head 5-cent coin, Barber's first coin put into circulation, quickly attracted the unscrupulous.

Other than the Roman numeral V for five within the wreath, there was no other reflection of whether the denomination was 5 cents or 5 dollars.

"Scalawags were soon having the new 5-cent coin gold plated and reeded (some were plain edge) so that they could be passed to innkeepers and shopkeepers at 100 times the face value!" according to Gloria Peters and Cynthia Mohon in *The Complete Guide to Shield and Liberty Head Nickels*. "The weight of a gold coin and a gilt nickel is different enough to be detected by a wary shopkeeper; however, because communication was much slower in the 1880s, it is possible people thought it was a new issue gold coin.

The gilt nickels were soon to be known as 'racketeer' nickels. Snowden quickly ordered Barber to modify the reverse to show its value."

The reverse was quickly changed during the inaugural year, creating two subtypes. The second subtype features the addition of CENTS below the wreath so as to definitively recognize the proper valuation.

The added inscription filled the area originally holding the legend E PLURIBUS UNUM, which was reduced in size and moved to a spot above the wreath, just below UNITED STATES OF AMERICA.

Barber's original 1883 Liberty Head, Without CENTS design went into production on Jan. 8, 1883. The diameter of the Liberty Head 5-cent coin was increased by 0.7 millimeter, to 21.2 millimeters, from the 20.5 millimeters employed for the Shield 5-cent coins. Snowden speculated that an increase in size would greatly enhance the die life, a calculation that was right on the mark, according to Peters and Mohon.

More than 5 million of the Without CENTS subtype of the 5-cent coins were struck before production was suspended. The change in the reverse design on the Liberty Head 5-cent coin to reflect the addition of CENTS was executed in mid-year.

Although more than 16 million of the 1883 Liberty Head, With CENTS 5-cent coins were struck, the coins were quickly dispersed into commerce and are

considered scarce today.

Although the mintage of the second subtype was more than triple the first subtype, prices for the 1883 Liberty Head, With CENTS coins are higher than for the Without CENTS subtype in the same grades. Peters and Mohon attribute the disparity between prices and original mintages to the widespread hoarding of the first subtype and the broad circulation of the second subtype. More of the first subtype survived than of the second subtype due to their differing levels of circulation.

Also concerned about the hoarding and speculation with the Proof 1883 Shield 5-cent coins, Snowden received approval on Feb. 6, 1883, to continue minting the Proof 1883 Shield 5-cent coins along with the 1883 Liberty Head coins. This presented an unprecedented situation with the minting of the Proof 1883 5-cent coins and their distribution.

"Minting of the Shield Proof nickel was continued until June 26, 1883, and distributed together with the 1883 No CENTS and the newly issued 1883 With CENTS nickel through this date," according to Peters/Mohon. "With the production of the new 1883 CENT nickel (Variety II) beginning June 26, the minting of both the Shield nickel and No CENTS nickel were halted."

Peters and Mohon state that according to numismatic researcher R.W. Julian, to deter further hoarding, Snowden issued a Proof set comprising the three 5-cent coins - a Shield coin and Liberty Head, No CENTS and With CENTS coins - plus two small denominations (total of 18 cents in face value) to the public for 24 cents plus postage throughout 1883.

During its tenure, the Liberty Head 5-cent coin was subjected to few design changes after 1883. The obverse is known by just one obverse hub, while three hubs are known for the reverse design. The three comprise the Without CENTS, the first of the three issued, starting in 1883, and two With CENTS hubbings.

The first of the With CENTS hubs has the A and M in AMERICA touching at their bases and the leaf above the left arm of the V is far from the serif of the V. According to Peters and Mohon, this reverse hub was used on most 1883 Liberty Head 5-cent coins, all issued 1884 through 1900, and some 1901 coins.

On the second, the A and M in AMERICA are separated, and the leaf above the left arm of the V is near the serif of the V. This latter hubbing was used on the remaining 1901 coins and the remaining years in the issue.

The 1884 release witnessed the Mint acquiring nearly 2,000 pounds of

English and German nickel to produce the issue, but the metal proved so unmalleable that a separate contract was awarded to nickel baron Joseph Wharton of Pennsylvania to convert the metal into 5-cent coin blanks. The blanks were not used in 1884, and only considered later in 1885. Fewer than 1.5 million 5-cent coins were produced for circulation in 1885.

Due to a shortage of copper-nickel 5-cent coins to meet public demand, Secretary of the Treasury Conrad N. Jordan was authorized under an act of Aug. 4, 1886, to transfer any current minor coins from the Treasury to the Philadelphia Mint for cleaning and reissuing. Resumption of 5-cent coin production was recommended in September 1886, but within three months, orders had to be cut in half to meet the widespread demand for the denomination.

Just more than 3.3 million 1886 5-cent coins were produced. The 1885 and 1886 coins are the only two dates within the Liberty Head 5-cent coin series struck for circulation to be valued in *Coin World Trends* above \$100, even in Very Good 8. Because of the shortage of the denomination, coins of previous years, including 1885 and 1886, were melted in 1887 to continue to meet the public's need for the coins. Many requests for the coins in 1887 were returned to their submitters and went unfilled.

This continued until 1890, when the Mint secured substantial quantities of nickel to produce sufficient quantities of 5-cent coin blanks, but the Mint was still pressed to meet demand. In April 1894, 5-cent coin production was suspended, since adequate supplies remained in inventory. However, it was later determined these supplies were unfit for reissue and the coins had to be melted and recoin.

Melting, recoining and reissuing became standard Mint practice for several subsequent years.

During many of these years, the Mint had to procure 5-cent coin blanks from sources outside the Mint.

In 1906, the year the Denver Mint first opened for business, the 59th Congress authorized the production of minor coinage at Branch Mint facilities, not just Philadelphia. The 5-cent coin was not produced at a Branch Mint until 1912, when both Denver and San Francisco joined Philadelphia in striking the Liberty Head issue.

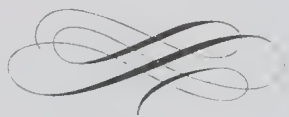
The Philadelphia Mint struck more than 26.2 million 5-cent coins that year, the Denver Mint nearly 8.5 million coins and the San Francisco Mint 238,000 coins. The 1912-S Liberty Head 5-cent coin did not enter production until Dec. 24, 1912. One of the first 5-cent coins struck in San Francisco was symbolically used to pay

the first fare on the occasion of the opening of the city's first publicly owned electric streetcar.

The 1912-S Liberty Head 5-cent coin is valued in Coin World Trends from \$55 in VG-8 to \$475 in Extremely Fine 40, to \$1,000 in Mint State 63.

The 1913 Proof Liberty Head 5-cent coin is purported to have an issue of five specimens, four of which whose whereabouts are known. Many consider the apparently clandestinely made coins to be among the most intriguing of numismatic mysteries. The existence of the 1913 issue wasn't suggested publicly until an advertisement offering to purchase examples appeared in the December 1919 issue of the American Numismatic Association journal, *The Numismatist*.

A former Philadelphia Mint employee purchased the advertisement and later unveiled the five coins to the world. It is widely believed that the ad was a subterfuge, designed to give the Mint employee - who probably was involved in the production of the coins - an alibi, allowing him to claim that he purchased the coins through the ads, if he were to be questioned by Mint authorities on how he came to acquire the coins. The release holds the world's record for a 5-cent issue, at more than \$1.8 million.



BCCS Secretary/Treasurer's Message

It's hard to believe that this issue of the Journal finishes up the thirteenth year of the Society. Steve Epstein and Dave Lawrence were the leaders of the Barber movement and it has kept a life pretty much of its own ever since. Let's keep it going!

As we start the new year, you'll note a renewal notice included in with your Journal. Please fill out the name and address portion and return it with your check. This is how I keep the roster current. The address should be the one to which the Journal is sent. For many members, this is often different than the one on your check.

If no renewal notice is include with the Journal, this means that you are already paid for 2003 and no payment is required. It still would be a good idea to check the accuracy of the address on the label and send me any corrections. Thanks.

Paul Reuter

BCCS Treasurer's Annual Report

Opening balance January 1, 2002	\$4308.57
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Receipts

Dues	2872.00	
Advertising	731.00	
Back issues	357.50	
Donation	15.00	
Total		\$3975.50

Total funds available:	\$8284.07
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Expenses

Journal production	3089.12	
Postage	184.85	
Literary prizes	90.00	
ANA dues	29.00	
Bank charges, misc.	51.75	
Total		\$3444.72

Closing balance December 31, 2001	\$4839.35
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Paul Reuter
Secretary/Treasurer



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1/4 page	1 issue.....\$20	4 issues.....\$70
1/2 page	1 issue.....\$30	4 issues.....\$100
1 page	1 issue.....\$70	4 issues.....\$250

1 page inside front or rear cover	1 issue..\$80	4 issues.....\$300
1 page outside rear cover	1 issue...\$125	4 issues.....\$400